

Good 679 Morning

The Daily Paper of the Submarine Branch
With the Co-operation of the Office of Admiral (Submarines)



Calling A.B. Bud Fisher

WHEN we called at 29 Oxford Road, Birstall, Yorks, A.B. Bud Fisher, on VE-DAY plus two, your mother was doing a spot of spring cleaning. Surrounded by buckets, distemper, paint-brushes, gay time with the boy-friends, but furniture covered in dust sheets, apparently Mr. Right hasn't put and rolled-up carpets, she was busy in an appearance yet!

She says you will be surprised when you come home and see what a good job she's made of it! The walls are painted cream, and stippled with orange, and, believe us, the room will look very bright soon! and sunny when it's finished.

Mother has been wondering how you spent VE-Day, and hopes you had a good time.

Norah came home from Wetherby for the celebrations, but the wet weather rather put a damper on the proceedings. The family spent the two days' holiday decorating and gardening.

Your pal Jimmy Nicholson—“Flash” to you—from the “Batley News,” has just joined the Navy. Your mother doesn't know where he's gone, but

wherever he is, she expects he'll be dashing about just the same as ever.

Norah is still having her usual buckets, distemper, paint-brushes, gay time with the boy-friends, but furniture covered in dust sheets, apparently Mr. Right hasn't put and rolled-up carpets, she was busy in an appearance yet!

Just one more thing—there's going to be a terrific Victory party when you get home. The Canon is arranging it, but he's waiting until all the boys in the district are back home again. Let's hope it's pretty us, the room will look very bright soon! and sunny when it's finished.

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combined, for he's been making mats ever since he was invalided from the mines, where he used to be a pit worker in a Durham colliery.

That's the only work his complaint allows him to do these days, so he decided that he'd branch out into a new line while the war was drawing to a close. He decided that he would make a welcome home mat for no other than yourself, John.

When we called at 24 Robinson Terrace, Turnstall, New Silksworth, Sunderland, we found something more than a homely atmosphere. We found a living-room with strips of cloth in neat piles, scissors and hooks and canvas stretched over a trestle.

It was a fireside factory, and the workers were your mother, Mrs. Louisa Snell; your sister, Miss Ellen Kirton; and your step-father, Mr. Joseph Snell.

Mr. Snell appears to be factory manager and principal worker

It's nearly half-finished now, but

Ron Richards' Civvy Street Guide

How to Start Your Own Garage

REG. WILSON, F.I.M.T., now a successful garage proprietor, dows nicely polished, no dirty cash. Just ignore his blarney who started out with one bag of greasy fingermarks on paintwork, when he says he doesn't mind if tools and a few pounds, has been upholstered, etc. In other words, you pay cash or not. Of course he invited this week to give you the apply some of that Navy spit and doesn't, because it's you who pay low-down on establishing your own polish to the finish of the job.

Buy yourself a nice big tin of metal polish, and shine up the going while you are doing it.

The first thing you have got to say yourself is, "Do I intend to start in business on my own account, or would I be better off in a job?" And that, of course, depends on how much knowledge you have, not only concerning the mechanics of motor-cars and their repair, but general business experience as well.

Now let us suppose you decide on the hard way, that is, being your own boss. How are you going to start about it? (I assume, of course, that you really know your stuff on car-engines, gear-boxes, back-axles, etc.) If not, your best course would be to go the Ministry of Labour's Post-War Rehabilitation Training Centre, and take their Motor Engineering Course, and then get a job for a year or so to gain experience.)

Now this is how I would set about starting up on my own. Find a fairly large lock-up shed or disused shop in a district where you are known. **And start small.** That is, low rent and other overheads, even if the place is, say, a bit out of the way, that won't matter; after a while, if your work is reliable, reasonable, and, above all, delivered to time, the news will soon spread, and you'll soon build up good-will.

Don't think undercutting that big, swanky garage down the street is going to get you anywhere. It won't, believe me, but may lead to the bankruptcy court.

No, what matters is the personal touch. Go out to your customers done enough work of the kind that and fetch their cars into your workshop, and when the job is finished, its purchase, we will do a deal.

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CAN YOU READ A COAT OF ARMS?

There are coats and surcoats; and left is right, and Badges are really Crests; in this explanation of the art of Heraldry

By PETER VINCENT

THE science of the Herald, or the science of armorial devices, called heraldry, is a very ancient and complicated one. Evolved by the necessities of battle, heraldry has, down through the centuries, played a vital part in European history.

Originally granted only to those of noble blood, armorial bearings nowadays are liable to represent anything, including Borough Councils and Insurance Companies. They are none the less interesting or honourable for their extended use.

In the Grants of Badges by His Majesty to the fighting Services, and in the use of other heraldic devices by them, can be seen a custom which started in the Middle Ages. To-day, heraldry, in modern garb, is continuing its age-old job of identifying men and properties, regiments and ships.

HEREDITARY insignia have sity was, among other things, been used by mankind the mother of heraldry, since the dawn of our history. The shield had been invented. Perhaps the first hereditary long before the 12th Century, device, crudely painted, was but coat armour, completely in used by some primitive tribe to casing the warrior, first came distinguish its members from into existence at that time. another. The great Chinese, Assyrian, and Egyptian civilisations give abundant evidence of various civilisations, identifications symbols and artistic devices which were of a hereditary nature—being handed down from father to son. Virgil assigns to Aventinus a hereditary emblem derived by him from his father. The Eagle of the Caesars was certainly a hereditary design.

But it is not until the end of the 12th Century that we find the science of armorial insignia in general use, following clearly defined laws and rules, as a method of ascertaining at a glance a person's family, rank or nationality.

One is inclined to ask why at that particular period in history, did heraldry first commence? Was it merely a desire for display that made men paint their shields with signs and colours? Perhaps, but it seems more likely that neces-

embroidered with the distinguishing device, either a personal or national design. In fact, it can be said that the Crusades were responsible for the rapid and universal development of heraldry, but it is not true to say that heraldry owes its origin to them.

Firmly established by the Holy Wars, the science of heraldry developed, becoming more complex and intricate in its evolution.

The coat of arms became not only a personal device, but a regimental insignia as well. The nobleman's family banner, forerunner of the family standard, which had long been the rallying point in battle of his retinue, was now emblazoned with the same design as used upon his shield and surcoat.

A badge of the arms and its colours was worn by his followers. The arms were carved into his seals and silver ware, displacing the cyphers previously used. They were embroidered on to cloths and linens and carved into wood and stone.

The artistic possibilities inherent in heraldry came out in every possible manner. By the end of the 13th Century heraldry was a highly complex science—loved and understood by Kings and Commoners, Noblemen and Servs.

When the development of gunpowder made shields and armour a thing of the past, armorial bearings remained—being an excellent method of identifying belongings and protecting a warrior's armour, this too was the artistic taste with their



The King.

THE ROYAL ARMS * Quarterly : 1st and 4th (for England), gules, 3 lions passant guardant in pale, or ; 2nd (for Scotland), or, a lion rampant within a double tressure flory counterflory gules ; 3rd (for Ireland), azure, a harp or, stringed argent. Crest : (for England), the imperial crown proper, thereon statant guardant or, a lion imperially crowned, also proper. Supporters : dexter, a lion rampant guardant or, crowned as the crest, sinister, an unicorn argent, armed, crined, and unguled or, gorged with a coronet composed of crosses patee and fleurs-de-lis, a chain affixed thereto passing between the fore-legs and reflexed over the back of the last.

numerous designs and fanciful beasts and figures which tended to increase in number and variety as time passed.

Nations and families became identified with particular "charges" as these emblems are called. The lion of England, the Stafford knot, the Fleurs-de-Lis of France, the eagle of du Guesclin, the martlets of Pembroke, the dolphin of the Dauphin. All these heraldic devices became associated in people's minds with a certain nation or family.

Even to-day, one is still inclined to symbolise England as a Lion, Wales as a Dragon, or Germany as an Eagle or Swastika, the latter incidentally a very old heraldic "charge."

It is a fact that the beauty of armorial bearings was greatest during its functional life. When shields were no longer used in battle, heraldic "charges" became over-complicated—too many charges—to many quarterings—with the resultant loss of beauty.

This uglification continued down the centuries, reaching its peak in the Victorian era, which, as far as heraldry is concerned, can be described as one of frightful ugliness. Such articles as telescopes, hairbrushes, ladders and even chairs were being put into coats of arms.

Very good examples of modern heraldry can be seen in the Grants of Badges (so often wrongly termed crests), to ships of the Royal Navy and Squadrons of the Royal Air Force. Some of these are striking examples of beauty, dignity and symbolism. These badges are designed by officers of the College of Arms and approved by the King before being granted.

The general public to-day is not very well conversant with the science of heraldry.

(Continued on Page 3)

I Get Around By DEREK HEBENTON

SAILORS Week in London found good crowds around Trafalgar Square each day, when many speakers told the people the history and secrets of the King George Fund for Sailors.

The Week was part of the Lord Mayor's Mansion House Appeal, and well-known figures helped in the effort. Brains-Truster Commander A. B. Campbell and comedian Robertson Hare were star attractions the day I wandered along, but with all due respect to those two, I think the public were more interested in the display of naval equipment than in the spoken word.

The fine weather may have had something to do with it, for there were many Londoners taking the opportunity of looking-over two motor torpedo-boats moored on the Thames at Westminster.



HOW would you like roast turkey every Sunday; bacon and eggs and steak and chips as daily menu items; spotless china and cutlery, snow-white tablecloths and white-coated Sinhalese waiters; separate bedrooms, each with wardrobe and writing-table; two lounges, smoke room, bar, library, billiards room, two gift shops, barber's, clothes-valeting services, and information bureau; weekly dances attended by Servicewomen, and "mixed restaurant" where guest Servicewomen may dine any day? Yes, I thought you would.

N.A.A.F.I. announce that such a club is now operating in Colombo, and the cost is two rupees—about three shillings—a day.



A SIGN of the times is the announcement that a new 1,000-seater cinema, costing £20,000, which is being opened at Dungarvan, Eire, is to have special arrangements for queues.

The owners are obviously optimists. The war can't last for ever.

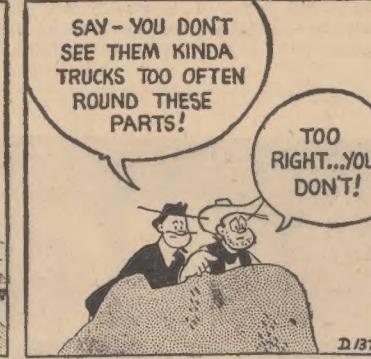
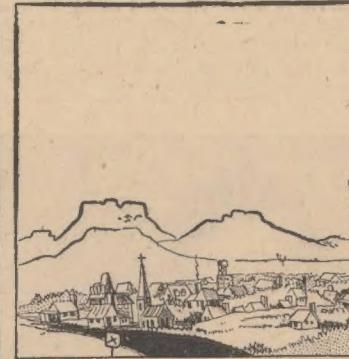
Old Bill, who had just got his glasses, bumped into the lads and the lassies.

Said they, looking wise,

"What! Specs, for the eyes?"

"No! For corns," said old Bill, "silly asses."

BEELZEBUB JONES



BELINDA



POPEYE



Wangling Words No. 618

1. Cut one letter out of an Ally and get a large animal.

2. Insert the same letter seven times and make sense of: Uildersegitouildigarnswi-thakredicks.

3. What common word has LILLAR for its exact middle?

4. The two missing words contain the same letters in different order: This year many Greeks will — to —.

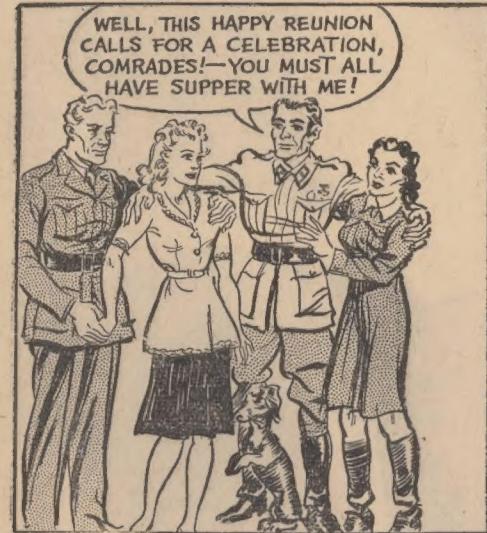
Answers to Wangling**Words—No. 617**

1. LAT(C)H.

2. Cut the string short and try tying the tips.

3. PortMANTeau.

4. Ate, tea.

JANE**RUGGLES****GARTH****JUST JAKE****LAUGH AT JOKE CORNER!**

"Hawkins, have you borrowed my last pair of Nylons, again?"

"So you can't sleep, eh? Hold on, I'll sing you a lullaby!"

Marie McDonald

WHEN "Guest in the House" arrived in London, it brought with it "The Body" in the shape of one Miss Marie McDonald, former singer and small-part player. As the model to artist Ralph Bellamy, Marie turns in a nice piece of acting and at the same time displays a generous portion of the McDonald curves.

The future looks decidedly rosy for the 21-year-old Miss McDonald, born Cora Marie Froenner, of Vienna. When Marie was eight months old the family moved to America, where they have been ever since.

At the age of fifteen she was modelling clothes, and at sixteen was in George White's "Scandals." From there she went to Hollywood to play in a succession of small parts before getting her first chance to display her undoubted acting ability in her latest film. Now she wants to be another Bette Davis.

She married agent Vic Orsatti in January, 1943, and they live in what is termed a "modest little mansion" in Beverly Hills. She plays the piano and the uke, and also sings—well.

And that is about all there is to tell about "The Body."

Dick Gordon**CROSS-WORD CORNER**

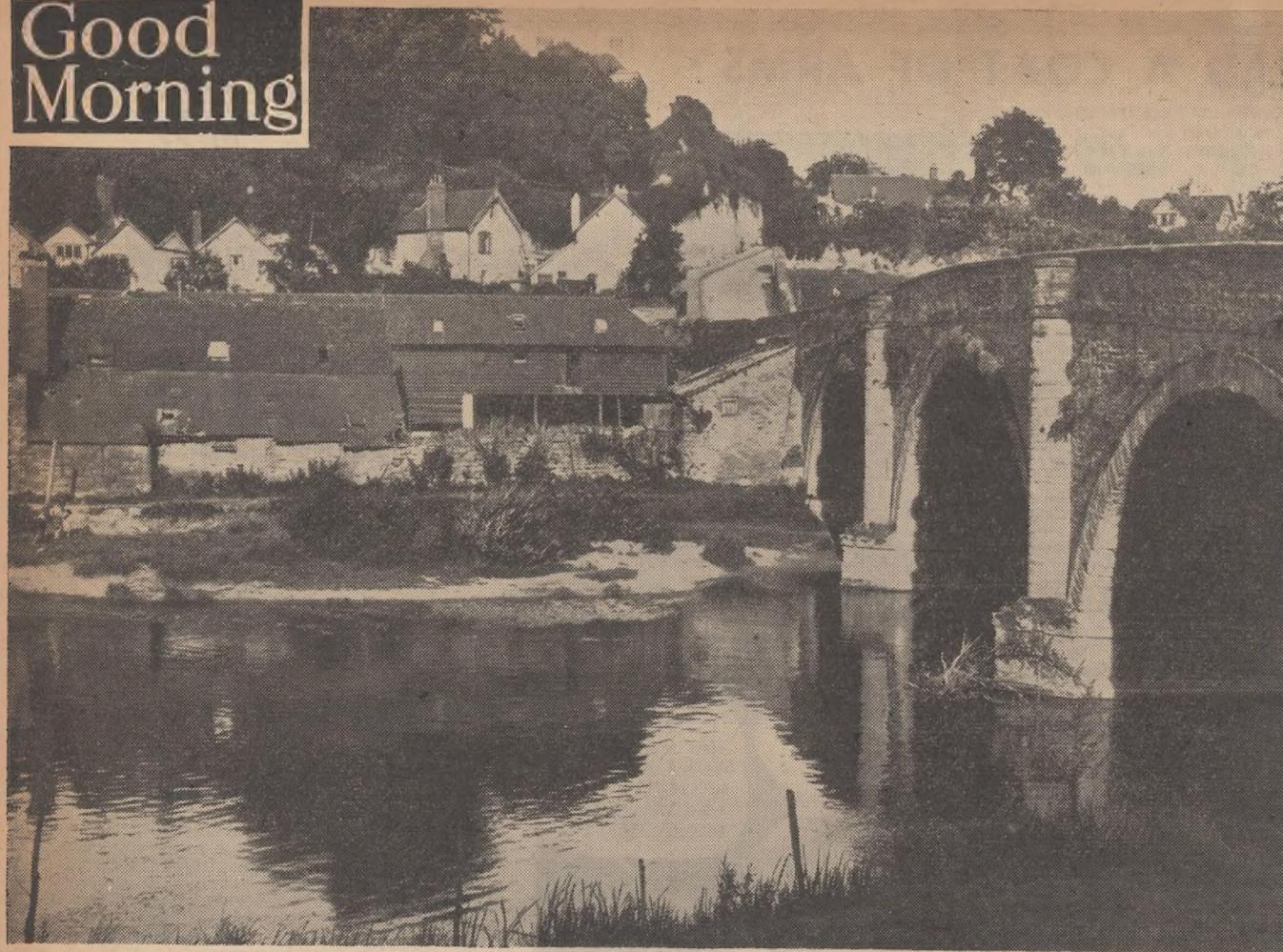
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CLUES ACROSS.—1 Talks. 5 Analyse sentence. 10 Silence. 11 Discuss. 12 Drive. 14 Test. 15 Adversary. 17 Some. 18 Amusement. 19 Hot drink. 22 Otherwise. 23 Unit of length. 24 Pronoun. 25 Coercion. 26 Incline. 27 Veto. 28 Cuban capital. 30 Paste. 32 Ridicules. 33 Temper. 34 Sing rhythmically. 35 Defy. 36 Aliots.

CLUES DOWN.—1 Thin gauze. 2 Comicality. 3 Poplar. 4 Those folk. 5 Favourite. 6 Scrape off. 7 Wet. 8 Remain. 9 Fish. 13 Subsequently. 16 Nick. 20 Reverie. 21 Meals. 23 Dealer. 24 Sea-snail. 25 Local animals. 26 Unspoken. 27 Rib. 29 Rodent. 30 Fish. 31 Owned.

Good Morning



THIS ENGLAND.—A quiet stream flows between its rush-lined banks, an old stone humped-backed bridge spans the stream. A cluster of cottages climbs the wooded hill. This typically English scene is Ludlow, Shropshire, on the River Teme.



The young lady in the posture that pleases is movie-starlet Marilyn Maxwell. When we used to paint a bit, we had a model who would insist upon sitting in a cane-bottomed chair—despite the impression she created!



"CALF LOVE."—Feminine charms having failed to make an impression on this calf, the landgirl trying to shift it from one shed to another, calls in the help of a "pushing" young man.



PENSIVE PENELOPE

The young lady in speculative mood is (we are told) disporting herself in the "tourist fairy-land" called Cypress Gardens in Southern Florida. She is wearing a "button-down-front" play suit—and, underneath, the newest thing in swim-suits. Speaking for ourselves, she's the freshest thing in swim-suits we've seen!

SHIP'S CAT SIGNS OFF

